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facsimile of an oyster shell. It is gold lined and mounted on a pedestal composed of small sea shells.

A bonbon spoon accompanies this and consists of a small sea shell with a silver handle.

A silver pepper grinder has a cut-glass body.

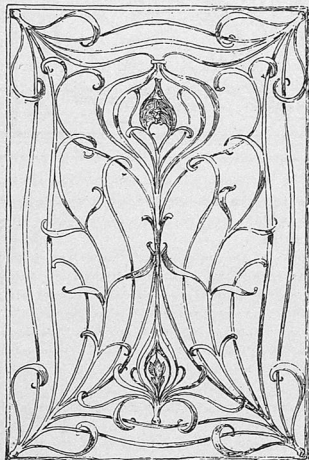


Fig. 4—Iron Grille for Door Panel.

One of the latest fads in silver is a little stand intended for biscuit, butter and cheese.

The center space is for biscuit, while on one side are receptacles for butter and on the other places for cheese.

Very novel are the new postal card racks of perforated silver. A stamp box is attached.

One of the newest ornaments for a desk consists of a bristle brush placed in a silver receptacle. This is intended for a pen sticker.

A small reading glass in a pretty gold frame with a handle is an acceptable gift for any one whose eyesight is at all dim.

#### DECORATIONS IN PAPER.

THE art of fashioning by hand dainty and elaborate novelties in fancy papers has been brought to a state nearly approaching perfection by the Heaths.

Among their dainty fancies we lately saw a table laid for a pink luncheon. The cover was of white crêpe paper two and a half yards wide, this fashion being new this season, and the material coming in all colors by the yard at \$1.50. A candelabrum of cut glass formed the center piece, with shades of pink crêpe paper; at two opposite corners stood pink and white Dresden candlesticks, each base concealed by a fluffy pink paper covering; at another corner was placed a delicate glass vase holding branches of pink Japanese cherry blossoms, while at the fourth was the small bell of Dresden. The table was spread for hostess and three guests. At each place was arranged the Dresden plate with pink doily; a menu card inscribed with the lady's name, and ornamented with a pink, white and gold butterfly, stood near one plate, while at the next was laid a tiny pink fan embellished with white violets, the name inserted on a bit of Bristol board. A large bonbon basket of white rope paper had a lining of frilled pink-edged paper, three ropes serving for handles, which were caught on top by white satin ribbons and a cluster of white violets. Small bonbonnières had a butterfly attached to each by a fine wire spiral;

the almond-baskets were diminutive heart-shaped trifles of pink rope paper, flowers and ribbon; while the fancy desert cups for holding an ice were varied in design, one representing a pink-tipped tulip, another a fluted cup, covered in a ruffle of white and pink paper, and encircled by a vine of morning glories in tint carrying out the general scheme of color. This same crêpe paper is applied to the drapery of a toilet table illustrated, and is also used in the fashioning of sundry boxes, trays and sachets.

Shades for electric lights simulating larger tulips can be found in different colors; white and cerise, rose or rich golden-yellow tipped with deep reds and browns.

A unique trellis of rope is designed to fit over

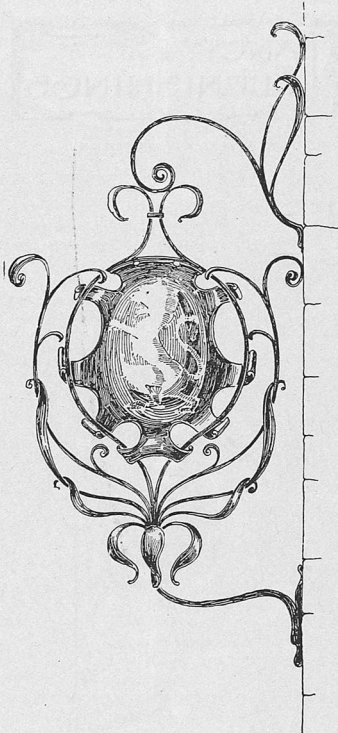


Fig. 5—Tavern Sign in Iron and Copper.

a window or doorway; within a narrow wooden frame the ropes cross diagonally back and forth, forming diamonds, and over this network trail vines of pink, purple and white hand-painted morning glories, the whole effect being most artistic.—*Harper's Bazar*.



Design in Carved Wood for Side of a Box.

#### CARVED WOOD-WORK.

MANY an amateur art worker is desirous of contributing an example of his or her artistic ability to friends at Christmas time.

A carved box is always attractive, and is par-

ticularly valuable if the work executed thereon is of artistic merit.

We present our readers herewith with a design for a panel to occupy the side of such a box, the design being by George K. France. The design is a very realistic representation of a fish, swimming in the floating sea-weed. Fishes are a fruitful source of attractive composition, their flexibility rendering them easy of adaptation to any purpose required.



**Important Notice.** Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

#### ECONOMIC BEDROOM FURNITURE.

THE correspondent who desires some suggestions for artistic economic bedroom furniture will find in the suggestions submitted on the following page something that we think will suit his purpose.

We give designs for a chair, with reed seat, such as can be purchased ready made. Two of such chairs, with a pedestal, dressing table, wash-stand, and wardrobe will complete the suit.

When the furniture is made it should be delicately stained in either green, yellow or blue, and finished with a dull surface. The wash-stand has a chintz curtained back.

#### FURNITURE FOR A DINING ROOM.

To the Editor.

SYRACUSE, N. Y.

DEAR SIR: Can you give me a list of furniture proper for a dining room?

Yours truly, Mrs. H. B. BROWN.

#### ANSWER.

A dining room requires a table and side table, or sideboard and six or eight chairs. The wood of all should be similar to the finish of the room, generally oak, cherry or ash.

An extension table three and a half feet wide

and extending six feet costs \$8 and upward. It is best to buy a table at least four feet wide, as the narrow width crowds the dishes in serving the meals.

The cheapest chairs suitable for a dining

room are the square-seat oak ones, with cane seats and backs. The box seat variety is worth from \$2.50 to \$4.50 each, according to the fineness of the canework and the weight of the frames.

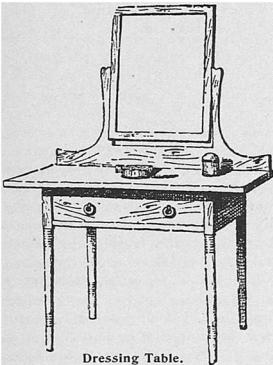
Bentwood, which was first introduced here from Vienna, but is now supplied from Western factories, makes the strongest chair frame possible, and at the same time is light and easy to move. Their durability especially recommends them, although their shape is not so pleasing as that of frame chairs. The wood is either oak or enamel and black, dark-red or olive, and they cost from \$2 to \$6 each. The armchair costs \$1.60 more respectively.



Chair.

Side or serving tables are not only necessary in an elaborately furnished dining room, but are far more in keeping with a modest room than large, showy sideboards. They are three feet long and are fitted with one or two under shelves, and are convenient for small rooms. They cost from \$11 to \$16. Next to these come what are called "half sideboards." These have drawers and a cupboard, like a genuine sideboard, but are neither so tall, large or elaborate. They cost from \$14 to \$20 and are large enough for the ordinary home.

Besides the necessary furniture, there are other things which add largely to the comfort and tastefulness of the dining room. A china closet will serve to hold and display the pretty dishes, glass and silver. A lounge, leather



Dressing Table.

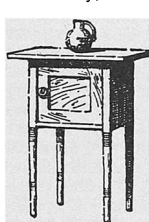
covered, is most durable and suitable for a dining room, and next to this is a couch, covered with a rich toned rug. A well sprung lounge with cretonne covering is better than a hard, showy tapestry covered abomination, and will cost \$12. An outlay of \$8 will provide a box lounge for domestic use, upholstered in chintz or cretonne. Be sure to have the box strongly built by a carpenter, and put upon casters.

A high lamp is the best light for an evening meal where gas is lacking or its price too high, although one may occasionally indulge in a mild radiance of wax candles, and gratify one's pride by using the prized silver and brass and china or cut glass candlesticks. A small glass lamp, with porcelain shade, will cost \$3, while a dollar or two more will buy a prettier one giving good light. \$8 to \$10 will buy a brass or china lamp of graceful design and fine illuminating power, Rochester burners coming within the price.

#### DAMP WALLS AND STAINED PLASTER.

**A** CLEVELAND, O., correspondent writes to ask if there is an acid "which will apply on damp walls," especially on stone walls of basements, or that will take stains out of plastering.

If an acid is desired simply to clean off the stone muriatic acid, diluted with clear, soft water, is the kind used for the purpose by masons. But if our correspondent wishes something that will overcome the dampness that is quite another matter. No acid will do this. The writer once had a plastered stone wall, facing the east, to paper that was constantly damp, owing to its exposure and the fact that it was built of limestone and was not lined. He first gave it a liberal coating of castile soap-suds, made heavy, and when it dried a coat of alum

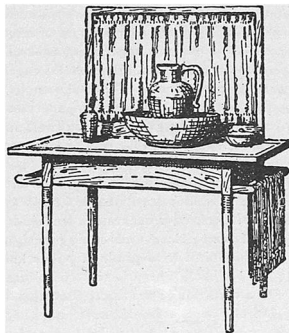


Pedestal.

There are other methods of

#### Remedying Damp Walls

of a costlier if not more effective character. Lead foil is tacked over them. This is very costly, but sure. Inside walls of houses are lined; that is, strips of wood are nailed against the wall, lath is nailed to these, and the whole is plastered. Silicate of soda (soluble soda or water glass) has been used with somewhat uncertain results on outside walls. Prof. Maier says it is not entirely reliable, but well worth trying. It is a cheap substance, and easily applied. Dilute it with three parts water to one part silicate, to make it thin enough to enter the stone. A less quantity of water is better, if the silicate can be induced to enter with the minimum amount. The object is to fill the wall thoroughly with the silicate. A common whitewash brush can be used, or a kalsomine or plasterer's brush. Apply several coats, and when the wall finally refuses to absorb any more stop. Allow none to remain on the outside. This is important. After the silicate has become dry and hard, apply freely a solution of



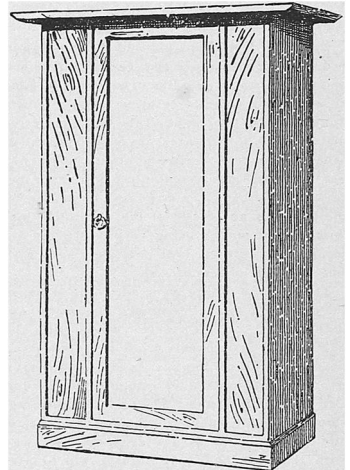
Wash-Stand.

chloride of calcium, brushing it on gently, so as not to cause a froth to rise, but still firmly enough to force it into the silicate coating. This

application of silicate and calcium effects a double decomposition, forming insoluble silicate of lime, which solidifies the particles of the wall, increases its strength, and adds to its durability, besides rendering it water-proof.

If a second coating of calcium is necessary, first wash the surface well with soft water. This second coat may be tinted with coloring matter, if desired. Do the work in clear weather, when the air is dry. Use separate brushes for each preparation. Do not allow any of the solutions to get on painted work, as it will not come off afterward. The treatment applies to damp basement walls, or to any interior walls that are damp.

Feuchtwanger ("On Soluble Glass") tells us that the Louvre and the Notre Dame Cathedral in Paris, the Houses of Parliament in London, and large stone structures in other European cities, have been treated with silicate. He adds that its application has met with many failures. These, however, may have been due to other causes. Rain will counteract the effect of the treatment if it occurs before the alkali has had time to take up sufficient quantity of carbonic acid from the atmosphere, liberating the insoluble silicate and producing cracks and gradual



Wardrobe.

disintegration of the surface or compound. But here the value of the chloride of calcium asserts itself, as it serves to prevent such destruction.

In London, with its bad atmosphere, much trouble is experienced from damp walls, and the British Government is said to have a standing offer of £200 for a preparation that will protect and preserve the walls of the Parliament houses. An "invisible paint" is used there to some extent to prevent green mold on bricks, but the nature of the preparation is a secret. The bricks are first dipped into the compound before being laid.

There is no end of trouble from

#### Bad Walls, Inside and Out.

There is the Standard Oil Company's big building in New York City that has for years annoyed its owners with its habit of showing efflorescence. Hundreds of dollars' worth of paint have been put on it, all to no purpose. Walls have been heated and treated with paraffine to preserve them. The obelisk in Central Park, New York, was thus treated. House painters are constantly troubled with efflorescence in brick walls, and paint does no good.

As to stains in plastering, acid is hardly the remedy, seeing that the acid would attack the lime in the plaster and cause disintegration of its mass. We assume that the stains in the present case were caused by rain. There is nothing we know of that would restore such a wall to its original condition. The best plan is to wash off the wall with clean water, and when dry apply a thin coat of paint, using one-quarter oil and three-quarters turpentine to thin with, and adding Japan dryer. If it is desired to paper over the wall it may answer simply to paint out the stain or cover it with shellac varnish. This latter remedy is popular with painters because the shellac dries quickly and gives a good surface. Walls that are not in first-class condition should be painted all over, as this gives a uniformly good surface, making the soft spots equal to the better portions. Paint, in such cases, is the most desirable on the score of economy, costing a third of what good shellac varnish costs. New plaster walls should be treated with hot water containing a little soap and alum. Then give a thin coat of flat paint.

#### DECORATIVE SCHEME FOR A CATSKILL COTTAGE.

CATSKILL, N. Y., Oct. 1, 1894.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I send you plans of the ground and bedroom floors of a new cottage that I have just had erected, and would like to have you give me a scheme of color decoration for the entire house, with a description of the best decorative materials that will carry out your suggestive scheme in an economical and artistic manner. I use the word economical in the first place, because I cannot spend a large sum of money on the building, and many of the decorative materials in the market being very costly, my object is to procure the best possible effects with the least expenditure of cash.

The hall and dining room adjoining same on the north side are both trimmed in antique oak, both having a high-paneled wainscoting, the hall ceiling is in panels made by intersecting beams, and the ceiling of the dining room has a two foot wide oak border around same in addition to the oak cornice. The parlor on the other side of the hall, facing southwest, is in maple, and communicates by a wide circular archway with the rear parlor or library, which faces southeast, the wood work of which is in cherry.

As to the second floor, the room directly over the hall, I wish to have decorated in the Japanese style, as a den or smoking room. The various bedrooms as shown on plan have the wood work painted a light cream.

Kindly give this matter your early attention and oblige,

Yours very truly,  
GEORGE HUTCHINSON.

#### ANSWER.

The following will prove, we think, a satisfactory scheme of decoration for your new home, as requested:

##### The Hall.

For the hall the wall above the wainscoting may have a terra-cotta paper with an Empire decoration thereon in oak tint. A paper of this design is sent you, the price of which is forty cents a roll. This pattern has two friezes to match, nine and eighteen inches wide, costing ten and twenty cents a yard, respectively. The ceiling panels may be papered, but we would strongly recommend them to be hand painted or decorated with aluminum leaf stippled with a tan lacquer. The wall paper of the hall can, of

course, be used on the walls of the staircase, including the upper hall. If you prefer the wall decoration in bolder effects you can use one of the many pressed leather papers on the market, of which we send you a sample known as the nail head effect, in metallic relief, on a glazed or lacquered ground. These papers cost about four dollars a roll, and have friezes and ceilings to match.

##### Dining Room.

For the dining room a paper in tapestry effects, in warm, dull colors, would be very appropriate. The pattern should be at once solid and restful, and we send you two samples of tapestry papers, one printed in old reds and the other in dull old green and olives, either of which would make suitable decoration for a dining room. Both have friezes and ceilings to match, and will cost two dollars a roll. Here again we would recommend the ceiling panels to be frescoed, for to fill them with paper would be unsatisfactory. Whether the walls are in red or olive, the ceiling panels may be treated in a light golden tint as the predominating color. The opening from the dining room leading into the reception hall should be hung with double draperies, the side facing the dining room being a deep, golden brown, and the side facing the reception hall in old red. The window draperies in the dining room may be Irish point lace, the over draperies being a deep golden brown brocade, with blue figuring.

##### Parlor.

The parlor being in maple, and the rear parlor in cherry, suggest a different color treatment for either apartment, although it is not out of place to treat both apartments alike as to style and color, or the same style of decoration may be employed in each, but carried out in a different color scheme. The best effect would be to use the same pattern in both apartments, but having a different color treatment, and a most appropriate arrangement would be to use the Empire yellow paper sent you with frieze and ceiling to match in the front parlor, which will make a fine harmony with the maple trim, and use the same pattern in Empire green for the library. If you wished a still more delicate harmony you could use the Empire yellow paper on the library, and the same pattern in gold on a silk moire ground for the front parlor. The reason we recommend these patterns in particular is in view of the fact that the manufacturers, Messrs. H. Bartholomae & Co., of New York, have the same pattern produced in silk brocade for door and window hangings, which they get manufactured exclusively for themselves, and they have also carpets made to match, so that it is thus possible to obtain a magnificent harmony in all the decorative details. The use of ingrains has gone somewhat out of the fashion in late years. If you use this style of paper let the color be in Empire green, which will finely harmonize with the red tone of the cherry, and have friezes and ceilings to match. The two papers in Empire effects, sent you for parlor and library, cost a dollar a roll each. By way of variation of the parlor decoration we send you samples of wall frieze and ceiling design in écu and pale pink in a grade of paper known as appliqué relief. The price is two dollars per roll. For a variation of the library decoration we send sample of a silk damask hanging in Empire green, costing one dollar per roll.

As you are desirous of furnishing the parlor with lounges and chairs, in all-over upholstery work, it would be quite appropriate to construct a canopy divan, after the style of the divan

delineated in the sketch of a Turkish interior published in our October issue. Instead of the trophy of arms, hanging on the rug above the divan, there might be a panel of painted tapestry. This divan might be placed against the wall, flanking the piazza, and on the wall right opposite this on the south there should be another panel of painted tapestry. The arched opening between parlor and library should have a grille in burnished brass work of a design similar to the grille published in the department of Amateur House Decoration, in our November, 1894, issue. If you use the rug or carpet in the library, it should have dull old green hues predominating, the rug in the parlor being in old gold olives and buffs.

##### Kitchen and Pantry.

If the kitchen and pantry are not already provided for we recommend sanitary tile papers, of which we send samples, at sixty cents a roll, any of which would be appropriate for such apartments.

##### Bedrooms.

For bedroom No. 1 we send sample of a fine floral stencil in two tones of yellow, having at a little distance the appearance of a flock paper, which costs only twenty-five cents a roll, having a frieze and ceiling to match. The couch if any, and bedspread, should be in Indian yellow, with touches of cardinal red, olive or blue, and the window drapery in heliotrope would make a charming room. A white and yellow striped as an alternative wall decoration is also sent. For bedroom No. 2, over the front parlor, is sent a fifty-cent rococo paper in cream and heliotrope, with frieze and ceiling to match. The carpet, if any, should be in écu or fawn, the upholstery in ivory and Indian yellow, and the drapery a combination of blue and ivory. For bedroom No. 3 is submitted a rococo paper in old ivory and rose, with frieze and ceiling to match. The carpet for this apartment should be in blue gray with yellow, the upholstery ivory yellow with blue, and the drapery ivory yellow.

##### Japanese Den.

The upper hall furnished in the Japanese style would form a delightful retreat. We would recommend for this apartment a Naples yellow ingrain on the walls, the ceiling being loosely draped with a cotton fabric in pale strawberry red, caught up in the center of the ceiling by a large gilt button of wood, from which will depend a Japanese lantern. Have the carpet a medium shade of Pompeian red. Let the wide entrance be draped with portières of painted tapestry. The material may be Sea Island cotton, fifty or more inches in width, painted in dyes as follows: First lay in a dado of Japanese iris, in Naples yellow, the same on both sides of the curtain. Fill in the ground of the fabric with a deep lichen green color, gradually paling to a pale lichen green half way up the curtain, where begins a pale strawberry red color deepening to an intense crushed strawberry red at the top. A lambrequin in deep lichen green with border of Naples yellow will serve to hide the attachment of the portières to the polished brass rod from which they hang. These hangings are caught up closely to either side of the doorway with thick ropes of silk, strawberry red. This unique scheme will prove a veritable feast of color, thoroughly Japanese in character, and will form a fitting environment to whatever Japanese furnishings you procure from Vantine's. A Japanese grille of carved wood, over the top of the opening, would serve, instead of the lambrequin above mentioned, to conceal the top of the portières.